B79-00H/007(62)

Bella Coola Indians - Lists of Plates & Descriptions

6 Mack

56653 Lī́kwŭm, also known as Talio Jennie, perhaps 50 or 60 years of age, making a basket out of peeled red cedar roots which have been split. The basket is called T'a'la and is used as a receptacle into which to pick berries and for other purposes. The bottom is two-strand checker. The sides are wrapped twine, each row having the twine in the opposite direction from the preceding row to prevent the finished basket from twisting. The raw material is soaked in the chinese tub which may be seen behind here her. This basket is probably now in the Victoria Memorial Museum. She says she was a baby when the smallpox came which she thinks was about 57 years ago. Taken at the old Bellacoola Indian village south of Bella Coola river near Bella Coola. 6½ X 8½ negative by Harlan I. Smith, on Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. May 31, 1922.

56654 Mrs. Captain Schooner making a large basket called T'a'la and used for collecting and carrying berries, clams, fish, etc. It was made of the roots of red cedar which were peeled by pulling them through a split stick somewhat resembling tongs. One of these split sticks was probably collected for the Victoria Memorial Museum. Captain Schooner may be seen eating Indian rhubarb Xnek, Cow parsnip.
6½ X 8½ negative by Harlan I. Smith, on Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. May 31, 1922.

56862 Stick Indian woman scraping a skin near Bella Coola, B. C.
6½ X 8½ negative by Harlan I. Smith, on Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. 1922.

56863 Camp of Ulkatcho Carrier Indians near Bella Coola, B. C.
6½ X 8½ negative by Harlan I. Smith, on Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada, June 24, 1922.

56864 Peeled portion of an alder tree. This tree has been peeled by a Bellacoola woman to get the bark for use in dyeing. Taken on flat between Bella Coola townsite and the Bellacoola Indian village.
6½ X 8½ negative by Harlan I. Smith, on Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. June 23, 1922.

56865 Grading skins. Mr. A. C. Christensen at the left; Andy Christensen at the right. In front of temporary fur buyers' camp near Bella Coola, B. C. The skins are those of beaver, otter, mink, lynx and coyote. This camp was erected and the scene enacted in order to take the picture.
6½ X 8½ negative by Harlan I. Smith, on Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. June 6, 1922.

56866 Checking and buying fur at temporary camp near Bella-Coola, B. C. Mrs. A. C. Christensen on left and Andy Christensen on the right. This camp was erected and the scene enacted in order that the picture might be taken. The skins are those of beaver, otter, mink, lynx and coyote.
6½ X 8½ negative by Harlan I. Smith, on Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. June6, 1922.

56867 The return of the trapper. Scene enacted in front of A. C. Christensen's store, Bella Coola, B. C., in order that the picture might be taken. A. C. Christensen is receiving the skins from Andy Christensen, who is representing himself as just having returned with skins. His saddle horse, Bessie, is on the right. The other people are the usual crowd about the store.
6½ X 8½ negative by Harlan I. Smith, on Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. June 6, 1922.

56868 to 56870 Full face view (56868); right quarter view (56869); and left profile view (56870); of Reuben Schooner. He says he thinks he is 50 ~~sixx~~ years of age, and was born in Bella Coola. His father and mother are both Bellacoolas of the lower part of the river, but his mother's father was a Bella Bella he thinks.
6½ X 8½ negatives by Harlan I. Smith, on Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. June 24, 1922.

56871 Bellacoola Indian woman holding a copper. This is Elisa, Mrs. Samuel Moody, daughter of Mrs. Willie Mack. She is wearing bracelets, some of which at least are of gold engraved with her "story". The bracelets are made by a Haida Indian who visits Bella Bella.
6½ X 8½ negative by Harlan I. Smith, on Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. June 25, 1922.

56672 The group of Malisseets Indians, etc. The ceremonial costumes are those used in Dance[illegible] and Grand[illegible] dances. They are not accurate as regards individual usage. Instead they merely represent a number of ceremonial objects grouped together to satisfy the vanity of their owner. On the left is Mr. T. F. McDermitt (of the Victoria Memorial Museum) wearing a white man's blanket decorated with rather of pearl buttons, a dance apron ornamented with copper bangles, etc., a collar of cedar bark rolled on a grass foundation and decorated with cedar bark tassels, and a man cedar bark headdress. Next his stands Willie Mack, a half breed Malisseets Indian, likewise wearing a cedar bark headdress, a collar of cedar bark on a grass foundation, and a decorated blanket. In front of him stands his infant son carrying a copper and wearing a small cedar bark collar around his neck. The central figure is one of Willie Mack's sons wearing the ceremonial costume as used in their Alhetla dances. The bear's head represents the power impelling him to eat human flesh, and which has now become visible. He is wearing an elaborate dance apron decorated with copper bangles. Around his neck is a collar of similar cut cedar bark rolled on a grass foundation. From this collar hang a number of weasel skins. It is probable that this collar should not be used in this particular ceremonial. He also is wearing a fringe of cedar bark. On his head is a headdress representing the entering with copper in its mouth. It is probably that this mask should not be used with this particular ceremonial. The next man on the right is Joshua Moody, Malisseets Indian. He is wearing a blanket of seven counties coat wool of Malisseets manufacture, but the art is now lost. Around his neck is a collar of white man's matting placed over a grass foundation. A number of weasel skins hange. Next to his right is Mrs. Willie Mack, a full blood Malisseets woman, wearing a white man's blanket. Her hair is hanging down as was customary in all dances. The figure on the extreme right is her daughter, Miss. Mrs. Chanel Moody, also wearing a white man's blanket.
6½ x 8½ negative by Marius B. Smith, an Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. June 27, 1912.

56873 Willie Mack, a half breed Bellacoola Indian in the costume of a Siki. The chief function of a Siki is to initiate the novices into their hamat'sa dances. He does this by hauling forth from the stomach (so it is believed) a rock crystal. In this picture the crystal can be seen against his stomach, as if it were being hauled forth. He is wearing white man's blanket decorated with button of pearl buttons, a cedar bark headdress with tassels of cedar bark, and a cedar bark collar rolled on a gauze foundation. His face has been blackened with soot as was customary in almost all Kwakiutl ceremonials. Bella Coola, B. C.
6½ X 8½ negative by Harlan I. Smith, on Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. June 27, 1927.

5687b Willie Mack, a half breed Bellacoola Indian in ceremonial costume. He is wearing a white man's blanket decorated with button of pearl buttons. Around his neck is a collar of cedar bark rolled on a gauze foundation. He is also wearing a headdress representing a human face decorated with abalone shells. From this headdress hang a number of mystal skins. His wife, who is on the right, is blowing over his head a number of feathers as was done in Kwakiutl dances. The feathers used on such occasions were feathers from the under loops of eagles. On the left can be seen Mr. T. F. McIlwraith of the Victoria Memorial Museum directing operations. Bella Coola, B. C.
6½ X 8½ negative by Harlan I. Smith, on Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. June 27, 1927.

56475 Willie Mack, a half breed Bellacoola Indian in ceremonial costume. He is wearing a white man's blanket decorated with rather of pearl buttons. Around his neck is a cedar bark collar on a green foundation. He is wearing a headdress, the central figure of which is a human face surrounded with abalone shell. From this hang a number of ermine skins. In his right hand is a wooden rattle carved in bird form. His wife upon the right is placing over his head a number of feathers as was done in many Kwakiutl dances. The feathers used for this purpose were obtained from the under legs of eaglen. The details of the ceremonial in which this costume was used were not obtained.
Bella Coola, B. C.
(c) X 6) negative by Harlan I. Smith, on Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. June 25, 1915.

56476 Willie Mack, a half breed Bellacoola Indian in the costume of a Siki. The function of a Siki is to initiate novices into the Kwakiutl dances. He was accustomed to doing this by hauling forth from his own stomach (so it was believed) rock crystals. This picture shows him in the act of producing one of these crystals. He is wearing a white man's blanket decorated with rather of pearl buttons. Around his neck is a cedar bark collar rolled on green foundation. A number of cedar bark tassels are hanging from his collar. He is wearing also a cedar bark headdress. His face wife is blackened with soot as was customary in almost all Kwakiutl dances.
Bella Coola, B. C.
(c) X 6) negative by Harlan I. Smith, on Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. June 25, 1915.

56677 One of the sons of Willie Hoek, a half breed Bellacoola Indian in the costume of an Alkotla. He has a prerogative to this dance. The belief is that a bear spirit enters the performer, impelling him to eat human flesh. At a certain stage of the ceremonial this bear spirit becomes visible as a bear's head. This bear's head is shown in the photograph. Hidden assistance conceal the bear's head to vomit blood and pieces of meat. These are considered to be the portions of human flesh which the performer has eaten. The performer assists the bear's head to vomit these forth by bending down and clutching with his teeth the flesh as it is being vomitted forth. The boy shown in the photograph is carrying with his teeth one of these portions of pieces of flesh. The "flesh" is really red cedar bark. He is wearing a bear skin robe decorated with a fringe of dried and untied cedar bark. The wooden mask portraying a human face, which is shown worn on his robe is that of some supernatural creature after whom the first performer of this ceremony came in contact.
Bella Coola, B. C.
(1 x 8) negative by Harlan I. Smith, on Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. June 23, 1925.

56678 Willie Hoek, a half breed Bellacoola Indian in ceremonial costume representing a slave woman. This figure appears in the Kwakiut' ceremony which belongs to the name Hēqetus. This slave is supposed to have been killed many years ago by a powerful chief in order to give power to a Kwakiut' dance, which he was inaugurating. When the dance is performed, this murdered slave woman can be heard moaning in the forest behind the houses. The performer of the dance goes out into the forest and brings her in. She carries on her back her baby which was murdered at the same time. Willie Hoek is wearing a blanket of woven mountain goat wool of Bella Coola manufacture. This art is now lost. Around his neck is a collar of white men's working rolled on a green foundation.
Bella Coola, B. C.
(1 x 8) negative by Harlan I. Smith, on Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. June 23, 1925.

56679 Jim Pollard, a Kincolith Indian in the foreground, and Lame Charlie, a Bellacoola Indian, in the background. The former is wearing a ceremonial costume as used in the Dzalut' dances of Skiutk. Jim has the prerogative of giving this dance. He is wearing a white man's blanket decorated with rather of pearl buttons. Around his neck is a cedar bark collar rolled on a grass foundation. From it hang a number of weasel skins and several long tassels of cedar bark. The necklace in the background is carrying a mask carved to represent Skiutk. From the top of the mask project a number of small strips over which feathers have been scattered. Eagle down was used for this purpose in the old days. The mask represents Skiutk, Thunder, as he appeared to a Kincolith Indian several hundred years ago. The photograph was taken in an old native house from which the front wall had disappeared.
Bella Coola, B. C.
6½ x 8½ negative by Marius P. Smith, an Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. June 3, 1927.

56680 Jim Pollard, a Kincolith Indian in a half kneeling position, such as was used in the Dzalut' dance of Skiutk, Thunder. The wooden mask which he is wearing represents Skiutk as he appeared to a Kincolith Indian several hundred years ago. The upper part of the face of the mask moves up and down imitating the south wester in which Skiutk was able to move his face so that its eyes only appeared at intervals. A number of strips project from the upper part of the mask. Feathers have been scattered on these strips as was done in Dzalut' dances in the old days. Around his neck is a collar of cedar bark rolled on a grass foundation and decorated with hanging tassels of cedar bark, and a number of weasel skins. He is wearing a white man's blanket decorated with rather of pearl buttons.
Bella Coola, B. C.
6½ X 8½ negative by Marius P. Smith, an Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. June 3, 1927.

56681 Jim Pollard, a Kwagulth Indian in a standing position, such as was used in the Dzunuk'wa dance of Sisiutl, Thunder. The wooden mask which he is wearing represents Sisiutl as he appeared to a Kwagulth Indian several hundred years ago. The upper part of the face of the mask moves up and down imitating the manner in which Sisiutl was able to move his face so that his eyes only appeared at intervals. A number of twigs project from the upper part of the mask. Feathers have been scattered on these twigs as was done in Dzunuk'wa dances in the old days. Around his neck is a collar of cedar bark rolled on a grass foundation and decorated with hanging tassels of cedar bark, and a number of waxed skins. He is wearing a white man's blanket decorated with rather of pearl buttons.
Bella Coola, B. C.
(X C) negative by Marius J. Smith, of Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. June 3, 1911.

56482 and 56483 Bellacoola Indian ayous canoe, such as is used on the rivers in the area. This canoe belongs to Joshua Moody. It is one of the two canoes still resting there it was used in a contest of rolling on land. The two canoes rested on saplings laid on the ground at right angles to the left of the canoe and held in place by stakes. The race was held as a part of the celebration on May 24th, but the Indians of one of the canoes secretly greased the bottom of the canoe and the saplings, so that they easily beat those in the other canoe. 56482 is taken from the north on the north side of the north side of Bella Coola river immediately to the downstream side of the bridge from the village on the north side of the river to the Clayton place, near Bella Coola, B. C. 56483 is taken from the south of same end.
6½ X 8½ negatives by Harlan I. Smith, an Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. June 3, 1928.

56484 to 56487 Jim Pollard, a Kimsquit Indian, with a bow and arrow, showing method of arrow release. These arrows were collected for the Victoria Memorial Museum by McIlwraith. 56484 has the arrow with many points; 56485 has the arrow with the large head; 56486 has the pointed arrow, pointing slightly downward, with the two finger release; and 56487 has the pointed arrow, pointed nearly horizontal, with thumb and forefinger release.
6½ X 8½ negatives by Harlan I. Smith, an Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. June 3, 1928.

56488 Fire place with wooden rat above it in which the soiltoom are boiled in order to extract the oil. White man's pails in the rat replace the old time wooden repping or nering. Bricks in the fire place also have come into use since the days of the white men. The trough running out to the left foreground is a triangular axe adze of an iron bar. Formerly a wooden trough was used. Photographed from the southeast on the island in Bella Coola river near its mouth.
6½ X 8½ negative by Harlan I. Smith, an Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. June 3, 1928.

56892 Looking south at Joshua Moody's oolichan rotting pit. Joshua is a Bellacoola Indian. In the background is a vat in which the oolichan are boiled. This pit is really built up with logs, not dug down into the ground. The photograph is taken on the island in the mouth of the Bella Coola river and shows the old Clayton place on the northern side of the river. See also 56893.
(4 X 5) negative by Harlan I. Smith, on Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. June 3, 1922.

56893 [illegible]
Looking north at oolichan rotting pit on the south side of the Island in the mouth of Bella Coola river. This is directly opposite the Clayton place. After the oolichans have been partly rotted they are boiled in a vat to extract the oil. The pit is lined with cedar boughs. This place would be flooded with extremely high water.
(4 X 5) negative by Harlan I. Smith, on Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. June 3, 1922.

56891 Looking westward at large rocks from near the petroglyphs on the western side of a canyon about 70 feet deep. This canyon is about one mile south of the Bella Coola river, and the stream from it empties into that river about 1 miles above the mouth of the Bella Coola river.
(4 X 5) negative by Harlan I. Smith, on Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. June 24, 1922.

56892 Looking westerly at two new and three axes on a grave made since August, 1921, in the Bellacoola Indian graveyard on the east of the road and north of the Bella Coola river near Bella Coola, B. C. Funerals in this cemetery are usually conducted by the methodist missionary. This picture shows that the custom of putting things on the grave has continued down to 1921.
(4 X 5) negative by Harlan I. Smith, on Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. June 3, 1922.

5649A 2 rock crystals used by Willie Dick, a half breed Bellacoola Indian in his role as Siki. The function of a Siki is to initiate novices into their Society dances. He does this by entreating (so it is believed) one or more of these crystals from his own stomach. For further particulars consult Mr. T. F. McIlraith's report.
Bella Coola, B. C.
(4 X 5 negative by Harlan I. Smith, on Archaeological Expedition of the Victoria Memorial Museum, Ottawa, Canada. June 25, 1922.

56405 An elaborate wooden mask belonging to Captain Schooner, a Bella Coola Indian. The mask is in two portions, the upper representing a hat being loosely fastened to the lower. The figure represented is that of Tsemaks, Chief of the supernatural beings living beneath the ocean. He is believed to wear a large hat which forms an important part of this mask. One of Captain Schooner's ancestors came in contact with this supernatural creature--hence Captain Schooner has the prerogative of portraying. For details of the story, see T. F. McIlwraith's manuscript. The cedar board of native manufacture in the background shows adze marks.
Bella Coola, B. C.
[4 X 5] negative by Marian W. Smith, an Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. June 23, 1932.

56406 A number of Bella Coola whistles used in Kwakiutl ceremonials. The uninitiated believe that the noises made by these whistles are caused by the supernatural creatures which they are told are present. Across the top of the photograph are two bones of bird and carved cedar bark. These are used as whistles and anklets in certain of the ceremonies.
Bella Coola, B. C.
[4 X 5] negative by Marian W. Smith, an Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. June 23, 1932.

56897 2 Little boys, sons of Annie Dill of Ulkatcho. She is shown in negatives 56896, 56899, and 56900. The father Bill is an Ulkatcho. The boys are said to be 3 and 5 years old respectively.
6½ X 6½ negative by Marian I. Smith, on Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. July, 1935.

56896 to 56900 Full face view (56898), right quarter view (56899), and left profile view (56900), of Annie Dill. She lives at Ulkatcho and thinks she is 22 years old. Her two little boys are shown in negative 56897. She said her mother and father were Chuscus Indians, but her father was chief of Anahim ranchers, which is 75 miles beyond Anahim lake in the Chilcotin country. Thus she is said to be full blood of Chuscus. Mr. A. C. Christensen says that her sister is half white and does not look like her. Some people say that Annie is only ¼ quarter Indian and is three-quarters white. Charlie West says that her mother was a full blood Chuscus Indian and that her father's father's father and her father's mother's father were white, and her father's father's mother and her father's mother's mother were both Quesnel, that is her father's father and mother were both Quesnel half breeds.
6½ X 6½ negative by Marian I. Smith, on Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. July, 1935.

56921 Captain Harry, an Ulkatcho Indian, scraping a moose skin with a stone scraper tied in the end of a split stick, at Bella Coola, B. C., at his temporary camp at Bella Coola, B. C. It is the first time I ever saw an Indian man scraping a skin. He said that they sometimes did so. I think he wanted his picture taken. I have always seen women doing this work.
6½ X 6½ negative by Marian I. Smith, on Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. July 7, 1935.

56902 An Ulkatcho girl scraping a moose skin with a stone scraper hafted in the split stick, at their temporary camp near Bella Coola, B. C. This girl is the daughter of Squinas, sister of Louisa Squinas.
6½ X 8½ negative by Harlan I. Smith, on Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. July 7, 1925.

56903 Two little girls, one twisting out one stretching deer skin at their temporary camp near Bella Coola, B. C. Mrs. Captain Harry is looking for something in an interval during the making of moccasins from moose skin.
6½ X 8½ negative by Harlan I. Smith, on Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. July 7, 1925.

56904 Elderberry cakes drying on frames, the property of Mrs. Emma Captain Schooner, in front of her house at Kemhotun, on the northern side of Bella Coola river near its mouth. Photograph from the southeast.
6½ X 8½ negative by Harlan I. Smith, on Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. July 7, 1925.

56705 Albert King, a Bellacoola Indian in ceremonial Hamatsa costume. The significance of the wooden mask was obtained. Around his neck is a chevron work collar of died and untied cedar bark rolled on a cross foundation. From this collar are hanging a number of wasaqi skins and fringe of cedar bark. He is wearing a blanket ornamented with a fringe of cedar bark tassels.
Bella Coola, B. C.
6½ X 8½ negative by Marian W. Smith, an Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. July 16, 1938.

56706 Willie Hook, a half breed Bellacoola Indian carving a costume representing a female slave. This figure appears in the Hamatsa dances belonging to Willie Hook's son by virtue of his name Qwaxaus. This slave woman is supposed to have been murdered a long time ago by a powerful chief in order to give power to a Hamatsa dance which he was inaugurating. Wherever this ceremonial is given this slave woman can be heard weeping in the forest behind the houses, and the men giving the dance come forth to bring her into the house. Willie Hook is wearing a "blanket" of white man's dirty sacking, this being used to portray the poor clothing of the slave. He is wearing a wooden mask, near the chin of which can be seen a piece of abalone shell. This represents the labret worn by the slave woman who was a member of one of the northern tribes. On Willie Hook's head can be seen a bundle which is supposed to represent the skills of the slave woman, who was murdered on the same occasion long ago.
Bella Coola, B. C.
6½ X 8½ negative by Marian W. Smith, an Anthropological expedition of the Victoria Memorial Museum, Ottawa, Canada. July 16, 1938.

56307 Willie Hook, a half breed Bellacoola Indian, and one of his sons. The two are wearing a Dsiut' ceremonial costume as used in the dance of Tsaatsa to which the boy has a prerogative. Willie Hook's son is wearing a blanket of woven mountain goat wool of Bellacoola manufacture. This art is now lost. Around his neck is a cedar bark collar coiled on a grass foundation. Willie Hook represents a slave woman who appears in this ceremonial. For details of his costume and its significance see No. 56306.
Bella Coola, B. C.
6½ X 8½ negative by Marian W. Smith, on Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. July 16, 1929.

56308 Willie Hook, a half breed Bellacoola Indian, and one of his sons. The two are wearing a Dsiut' ceremonial costume as used in the dance of Tsaatsa to which the boy has a prerogative. Willie Hook's son is wearing a blanket of woven mountain goat wool of Bellacoola manufacture. This art is now lost. Around his neck is a cedar bark collar coiled on a grass foundation. Willie Hook represents a slave woman who appears in this ceremonial. For details of his costume and its significance see No. 56306.
Bella Coola, B. C.
6½ X 8½ negative by Marian W. Smith, on Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. July 16, 1929.

56909 On the left Albert King, a Bellacoola Indian, carrying two coppers. He is wearing a white man's blanket decorated with mother of pearl buttons. On his head is a cedar bark headdress of recent manufacture having no significance. The central figure is Willie Hack, a half breed Bellacoola Indian. On the right is Willie Hack's daughter, Eliza, Mrs. Samuel Brody. She is carrying a "marriage board". This is a box cover set with ten otter teeth. It came from Fort Rupert, Willie Hack having Fort Rupert blood in his veins. At Eliza's marriage it was given by Willie Hack to her husband to "make teeth for her." This was a source of pride to Eliza. This is the only instance known of the use of a marriage board in Bella Coola. It is a Fort Rupert custom which was introduced on this occasion, but appears to have taken root. Above the board are two coppers. Eliza is wearing a blanket of woven mountain goat wool of Bellacoola manufacture. This art is now lost. The marriage board shown in this photograph is now in the Victoria Memorial Museum, No. VII-D-378.
Bella Coola, B. C.
6½ X 8½ negative by Harlan I. Smith, on Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. July 16, 1928.

56910 4 coppers, one broken. The property of Willie Hack, a half breed Bellacoola Indian. Beneath is the "marriage board", for details of which see No. 56909. This specimen is now in the Victoria Memorial Museum, No. VII-D-378.
Bella Coola, B. C.
6½ X 8½ negative by Harlan I. Smith, on Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. July 16, 1928.

56911 Seven coppers belonging to Willie Hack, a half breed Bellacoola Indian, and a "marriage board". For details of the latter see 56909. The specimen is now in the Victoria Memorial Museum, No. VII-D-378.
Bella Coola, B. C.
6½ X 8½ negative by Harlan I. Smith, on Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. July 16, 1928.

56913 Looking south-easterly at the Alexander Cleland house in the old Nellacoola village of Kwakiutl. There are negatives of this house which were taken by Harlan I. Smith in 1903 in the American Museum of Natural History, New York, N. Y., and some taken more recently in the Victoria Memorial Museum. The sign above the door was collected for the Victoria Memorial Museum in 1912. Also the wooden figure from below the sign and the wooden representation of a mountain sheep were collected from this house about 1910. The grizzly of the house represent the mountain about 18 miles up the valley, from which the Nellacoola Indians obtained stone for stone hammers and adze blades. There is another negative of this house taken from the opposite side of the waterfront in 1912.
6½ X 8½ negative by Harlan I. Smith, on Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. August 5, 1924.

56913 2 Wooden whistles used in Kwakiutl ceremonials. They are carved to show human faces. These whistles are very carefully concealed from the uninitiated who are told that the noises made by the whistles are the voices of the supernatural creature present at the ceremonials.
Bella Coola, B. C.
4 X 5 negative by Harlan I. Smith, on Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. July 16, 1922.

56914 Wooden mask belonging to Willie Hook, a half breed Bellacoola Indian. It represents the slave woman who is believed to have been murdered long ago by a powerful chief to give power to a Kwakiutl ceremonial which he was inaugurating. Whenever this ceremonial is given the murdered slave appears. The mask is unpainted. In the chin seem to seem a plug of cedarbark to represent the labret worn by the slave woman who was a member of one of the northern tribes. The "hair" is from the tail of either a horse or a cow.
Bella Coola, B. C.
4 X 5 negative by Harlan I. Smith, on Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. July 16, 1922.

56915 and 56927 A number of Bellacoola whistles used in Kwakiutl ceremonials. The uninitiated believe that the noises made by these whistles are caused by the supernatural creatures which they are told are present. Across the top of the photograph are two bands of dyed and untied cedar bark. These are used as wristlets and anklets in certain of the ceremonies.
Bella Coola, B. C.
4 X 5 negative by Harlan I. Smith, on Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. July 16, 1922.

56516 A number of pellucole whistles used in Dance ceremonials, especially at the return of the dead which take place at 4 a.m. These whistles are carefully hidden from the uninitiated who are told that the howling noise which they emit is the voice either of the deceased or of some supernatural creature. These whistles are frequently made so that they imitate the yelping of an eagle, the croaking of a raven, or the voice of some other bird or animal.
Bella Coola, B. C.
(1 X 2) negative by Marian W. Smith, on Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. July 16, 1938.

56515 Alexie with his mother, wife, and three children. Photographed at Nut Bay, about 35 miles up the Bella Coola river. These are visiting Indians from the interior.
(1 X 2) negative by Marian W. Smith, on Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. July 16, 1938.

56985 House post of a ruined Bellacoola house. The photograph shows the peculiar spool-like effect. The right to use house posts of this type is a prerogative handed down according to Bellacoola belief from the time of the first people. This house belongs to Willie Mack, a half breed Bellacoola Indian, the owner of the prerogative. Adze marks can be seen on both the upright post and the beams.
Bella Coola, B. C.
6½ X 8½ negative by Harlan I. Smith, on Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. July 16, 1922.

56945 A käpuɔ̄l'a decorated with a representation of a sɬsiutɬ. A käpuɔ̄l'a is a sounding-board, usually a flat cedar board, on which time is beaten with sticks at certain dances. The sɬsiutɬ is a fabulous double-headed salmon which brings good fortune to anyone seeing the creature, if he knows the correct procedure. The design appears to represent the sɬsiutɬ as shown in Fort Rupert, that is as a double-headed snake.

Bella Coola, B. C.

6½ X 8½ negative by Harlan I. Smith, on Anthropological Expedition of the Victoria Memorial Museum, Ottawa, Canada. 1922.